

Journal of The American Institute of
ARCHITECTS



JACQUES ANGE GABRIEL

April, 1952

An Adventure in Slab Lifting

Honoring the Elder Statesmen

Howard Myers Memorial Award

Gardens for Environment

Honors • They Say • Books

Early Days of The Institute

Four Stages of Life and Housing

35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF
THE AMERICAN INSTITUTE OF ARCHITECTS

APRIL, 1952

WITH THE AIM OF AMPLIFYING
AS THROUGH A MICROPHONE
THE VOICE OF THE PROFESSION

VOL. XVII, No. 4



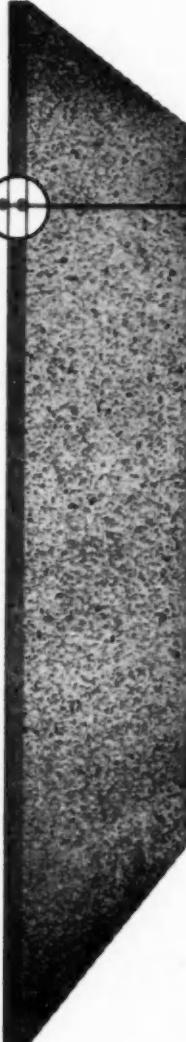
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The *Journal of The American Institute of Architects*, official organ of The Institute, is published monthly at The Octagon, 1741 New York Avenue, N. W., Washington 6, D. C. Editor: Henry H. Saylor, F.A.I.A. Subscriptions in the Americas, U. S. possessions and Philippines, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1952, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C., under the Act of March 3, 1879.



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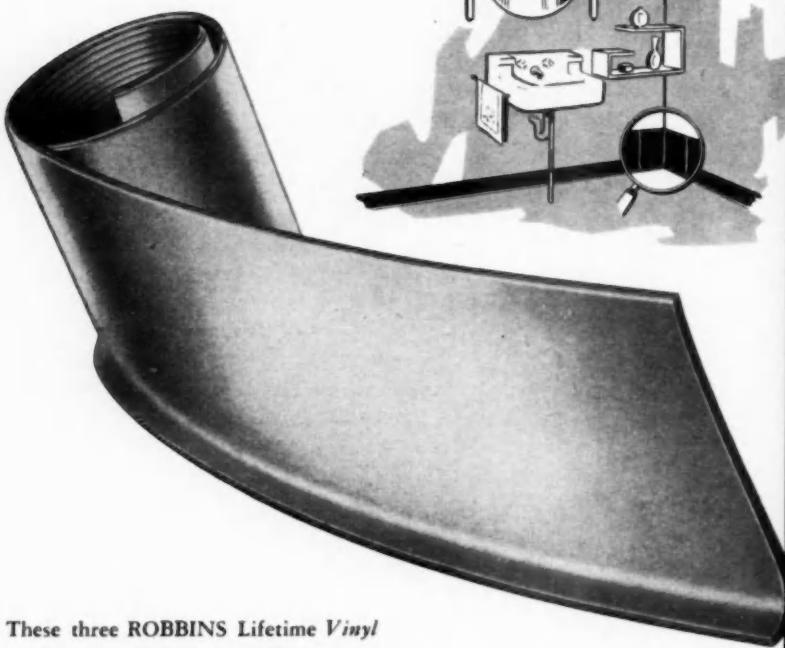
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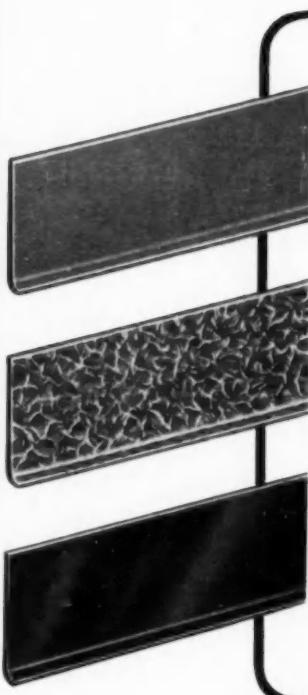
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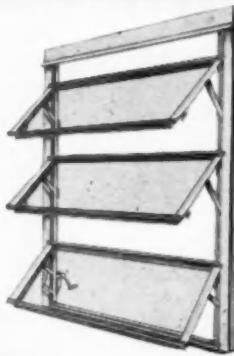
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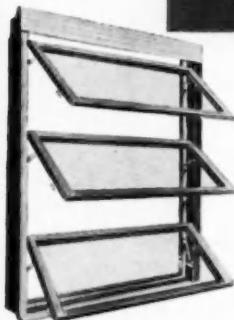
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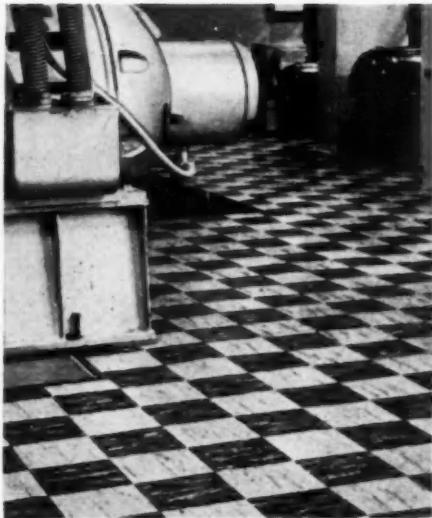
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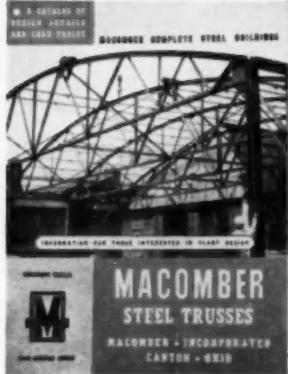
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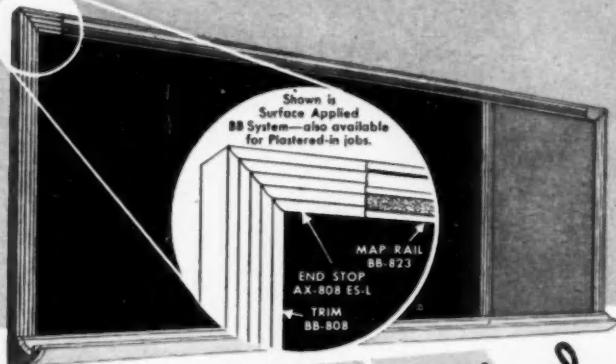
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"We shall force the United States to spend itself into destruction."

These are the words of Lenin, father of Russian Communism. Quoted from page 191, volume xxi, of his Collected Works, they were printed recently in a metropolitan newspaper.

This is the announced goal of the Politburo, and it is the direction in which many patriotic citizens fear we are headed. For example, Congress has just appropriated \$87 billion to be spent during 1952, and enacted taxes estimated to produce only \$71 billion. The deficit is to be added to our national debt, already \$259 billion; and this deficit will depreciate the national currency by another \$16 billion.

Part of this stupendous appropriation is to re-arm ourselves and the free world against Com-

munist attack. But what about the rest of our spending?... Let us also be realistic. It is time for us as a nation to pause, reflect and consider well. We can do three things to avoid national bankruptcy:

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An Adventure in Slab Lifting

By Philip N. Youtz

Somewhat abridged, a reprint by permission of an article written for the February 1952 issue of *Perspective*, School of Architecture, University of Manitoba.

THREE YEARS AGO last fall, a structural-steel shop and a machine shop finished the first crude "skyhooks" for raising into place three reinforced flat concrete roof slabs cast on the floor below without the use of forms. For over a month these three fifty-ton slabs had lain on top of the floors of three experimental buildings at Yorktown Heights, N. Y., and they looked very much as if they would remain there always. The thought among those who ought to know was that the lifting of 36' x 36' slabs eight feet into the air on four steel columns could not be done.

A contractor reminded me that I had made the mistake of omitting drops and capitals around the columns so I couldn't possibly expect the four columns to support the weight of the slab.

A physicist explained to me that I would have to lift not only 1,176 square feet of stone concrete but also an atmospheric live load of over a ton per square foot.

A concrete engineer told me that the reinforced concrete slab would fail but that no danger was involved because I would not be able to lift it very far off the floor.

When the four hydraulic jacks stood on top of the columns and the heavy suspension screws connected the slab to the jacks, I made a final inspection, half hoping that I could postpone the crucial test another hour or perhaps a day. Only one of my construction men appeared for work that morning, but the farmer on the place, who had worked with us from the start, was present and so was his wife. When I hesitated, the farmer's wife volunteered to man one jack

if I would take another. I knew that the woman had cut off my retreat, so we cautiously began to pump the four jacks. They were capable of lifting eighty tons each, so the twelve-and-a-half-ton load of the slab did not require much harder pumping than jacking up a truck.

At first nothing happened, as far as we could see. We had piled up earth around the sides of the building to support the overhang of the roof slab and the peripheral screed. This earth concealed the edge and soffit of the slab. We noticed that the earth cracked a little, but that was the only change we could observe. The slab itself had not cracked and looked as solidly bedded on the floor below as ever. We continued pumping, measuring inch by inch so as to keep the four jacks synchronized. We decided to go up to the two-foot mark on the columns, so that the slab would be clear of the screed and temporary fill at the sides, before we looked again. Meanwhile I was watching the behavior of the 8" x 8" WF 31# columns. Of course the load on them was trifling but they were deflecting a little in the direction of the weak way of the section. I wondered if my load was balanced and whether I had put these mem-

bers into too much bending, or whether I should have poured a wider footing around them to insure their stability.

As we neared the two-foot chalk mark, I looked down and saw the farmer's dog disappear under one side of the roof slab and presently walk out the other. The dog had proved the success of our experiment. Our first slab was climbing the columns as planned. I had known this by inference as I worked away on the top of the scaffolding and noted the strain on the skyhooks. But this casual demonstration by the dog was the evidence I needed to restore my faith in my invention. We climbed down from our positions beside the jacks and peered under the slab. All was clear. There was no sticking of the concrete in the roof to the floor. We squinted across the slab and then tested it with a transit. The deflection was slight, not more than we had expected.

Another man arrived and volunteered to take the place of the farmer's wife, who had to watch to see that her four-year-old son did not follow the dog's example of walking under the slab. The skyhooks, though far from perfected, performed very satisfactorily. The columns were a trifle

out of plumb but did not jam in the collars cast in the concrete of the roof slab.

More incredulous witnesses arrived. We worked a foot at a time. Then my helpers would knock off for a cigarette while I checked the levels as best I could with a carpenter's rule and my transit, neither of which were very effective because I had neglected to prepare exact bench marks on the columns.

An amusing psychological discovery occurred as we neared the eight-foot height. Before that the slab looked dangerous, suspended part way up the columns. Everyone in the growing crowd of onlookers kept at a respectful distance. But as soon as the slab reached roof height, everyone wanted to walk under it, though it was still hanging from the skyhooks and we had not yet bolted on the shelf angles under the collars. Fortunately the insurance underwriter's man arrived at the moment when the slab was fully lifted, and it looked safe to his experienced eye. I don't know what he would have said if it had been less than eight feet off the floor. With a keen consciousness of what fifty tons of concrete would do to me if the skyhooks broke, I went under the slab and bolted

two heavy angles to the top of each column. Very gently we lowered the roof a fraction of an inch down until it rested solidly on the brackets. The first raised-slab construction had been carried out and was complete.

This is the modest story of the beginning of a method for monolithic concrete construction without forms. What is the significance of the innovation? The obvious practical advantage consisted in eliminating the waste of material and labor involved in the erection of centering and wood or metal forms. My hope was that I had found a way to stop the wanton destruction of forests for forms which at most could be salvaged for only a few re-uses. Translated into economic terms, my purpose was to reduce the cost of fireproof, enduring construction to that of frame buildings. In human terms, I wanted to improve the safety of the erection process so that the members of the contractor's force, skilled and unskilled, could work on finished floors and avoid the hazards of scaffoldings and ladders.

Besides these important practical ends, I naturally thought a good deal about the engineering and architectural possibilities of the raised-slab method. Flat slab work

is by no means new, but its application to buildings in America is largely due to the genius of such firms as Severud-Elstad-Krueger, who have envisioned the advantages of simplification. The flat slab does away with all the labor of making forms for girders and beams. It produces smooth, unobstructed ceilings that can be used without further finish or can be easily covered with acoustical tile. The flat slab saves about a story in ten by reducing the thickness of floors. The thought of raised-slab construction was a natural inference from flat-slab design, the carrying of a new but established system of engineering one step further. When I took my first three raised-slab drawings to Mr. Severud for reinforcing design, he immediately saw that this extension of flat-slab design was logical. So, instead of telling me that my proposal was impossible, he modestly remarked that since there were no precedents for this method, he would do his best to calculate the stresses, but could not pass judgment on my invention without a full-fledged field test. He added that he thought the experiment should be tried, and that even if I failed to raise the roof, I would have excellent double floors under my buildings! I liked

Mr. Severud's idea of encouraging a calculated risk, and was glad to have found an engineer in whom the Viking tradition still lived.

After the slabs had soared and he had inspected them, he frankly told me that he had felt very dubious about my idea, but did not think he should discourage me because there was just a chance that it might make an important contribution to the technique of building. His attitude contrasted sharply with that of another engineer who happened to hear of the project. This man declared categorically that the idea of lifting so large a slab was utterly impossible! At least he stuck to his convictions, because a few days later when we stood together on top of a raised roof slab, he remarked doggedly, "I still say it is impossible!"

The architectural possibilities of raised-slab construction particularly delighted me. The skeleton of good architecture is always, I am convinced, sound engineering. To this I would add that the backbone of architecture should be living, contemporary engineering, not some fossil historical system, however functional it may have been in its own day or however beautiful are its remains. Modern structural

engineering differs from traditional practice in its use of metal to take the concentrated loads. The steel frame with concrete floor panels, or concrete with steel reinforcing, represent two important innovations of our age. In spite of all the great achievements of masonry and wood-frame construction, the engineering developed for the use of such materials belongs to the past, even though stone, brick, timber and boards remain in current use. Architectural thinking that is not in step with contemporaneous engineering ideas is obsolescent if not completely obsolete.

I am happy that all the designs for raised-slab construction that I have seen breathe the spirit of modernity, not archeology. The Trinity University buildings in San Antonio, Texas, for which Dean William Wurster, then of the M.I.T. Department of Architecture, was consulting architect, and Mr. O'Neil Ford the designing architect, show the genius of our times. They illustrate the synthesis of the new architecture and the new engineering. One can imagine the students in such a university environment enjoying history taught as history, but it is impossible to conceive of their retreating from the present into the maternal protec-

tion of simpler and earlier times as so obviously appears to be the trend in many colleges on this nostalgic continent. Or, to pick an example of a design that is still on the drafting-board, I recently saw the sketches by Joseph Warren Platner for a house in the Detroit district which is to have a raised roof. Such sensitive feeling for structure of the contemporary type could not be mistaken as coming from any other period than our own by a future excavator digging in the dust that must some day overlay our present culture.

I was as much concerned with lifting architecture from the middens of archeology as with lifting reinforced concrete slabs cast without forms. The archeologist performs an important function, but it is as dangerous to mistake him for an architect as to confuse an undertaker with a doctor. Eliminating wooden forms for floors proved easy once the suggestion came from flat-slab construction. Now the harder problem is to eradicate the thinking that has so long been shaped by forms of tradition. If raised-slab construction contributes to that liberation of the architect's mind, I will feel that it has succeeded far beyond my wildest hopes.

Howard Myers Memorial Award for Architectural Writing

Friends of the late Howard Myers, editor and publisher for 22 years of *Architectural Forum*, established last year a memorial fund, the income of which provides an annual award of \$500. To the author of an article deemed "the best written, most progressive, clearly thought, expanding the understanding of architecture, explanatory in the sense of making architecture more comprehensible to the public, and, above all, encouraging the public interest in first-rate architecture," the jury gave the 1951 Award, naming Walter A. Gropius and the article here reprinted by courtesy of the *New York Times Magazine*, in which it appeared Oct. 29, 1949. The jury: Douglas Haskell, Architectural Editor of *Architectural Forum*, Harold Hauf, Editor of *Architectural Record*, and Charles Magruder, Managing Editor of *Progressive Architecture*. Two Honorable Mentions were also awarded: Walter L. Creese for "Architecture and Learning: A Collegiate Quandary," published in the *Magazine of Art*, April, 1950; Jean Murray Bangs for "Prophet without Honor," published in *House Beautiful*, May, 1950.

Not Gothic but Modern for our Colleges

By Walter A. Gropius

CHAIRMAN, HARVARD SCHOOL OF ARCHITECTURE

ARCHITECTURE is said to be a true mirror of the life and social behavior of a period. If that is true, we should be able to read from its present features the driving forces of our own time. There is conflicting evidence, however. If we compare current public buildings—for example, the "classical" character of the National Gallery in Washington—with the contemporary character of the new

group of buildings for the United Nations, a deep-seated controversy becomes apparent.

We will find an even more puzzling discrepancy if we observe the state of collegiate architecture in this country, which is bound, of course, to influence the next generation growing up in and around it.

Should it follow the Gothic tradition of a "Cathedral of Learning"

APRIL, 1952

as in Pittsburgh, or the Georgian tradition of Harvard's School of Business Administration, or should it venture to fulfill the requirements of new college buildings, using "modern" means of expression unprejudiced by any period design? And, if this last trend seems to have become more prevalent in recent years, why is that so? What is happening to tradition? What stand will finally be taken by responsible educators? These questions seem to touch the very roots of our civilization, laying open both its weaknesses and its virtues.

It is difficult to contribute any relevant observations on collegiate architecture without first considering the current trend of education in the arts. For good original architecture depends just as much on an understanding public as on its creators.

Vasari tells the revealing story of Brunelleschi's cathedral in Florence and how the entire population participated in its development. People get the kind of architecture they are ready for, and tendencies in education which foster either creative habits or imitative habits are decisive in forming their attitude.

During the industrial transfor-

mation of our society an over-emphasis on facts, on intellectual reasoning, left the imagination high and dry; intuitive qualities—the source of all creative action—were under-rated. The belief that the sciences are of greater importance than the arts impoverished our culture. A trade mentality exploiting the achievements of the sciences superseded the desires for a balanced life and helped to choke off the creative components of education.

As this highly analytical, intellectual approach supplanted the development of intuitive faculties, youth came to mistrust its own instinctive emotions, denying everything which could not be conclusively reasoned. Instead of learning to control these emotions, it felt compelled to subdue them.

But the emotional faculties are the very means with which to create as well as to understand art and architecture. They cannot be served by analytical methods, but only by participation in the practice of music, poetry and the visual arts.

It is characteristic of the current trend that most influential educational plans published in recent years treat the visual arts rather casually—not as disciplines belonging to the inner core of education.

We are too confident of the benefits of intellectual training; thus the visual arts are taught by historical and critical methods of "appreciation" and "information" instead of through taking part in the processes and techniques of making things. Esthetic connoisseurship has generally displaced a creative conception of art.

But art is a field of interest common to everyone, as beauty is a basic requirement for civilized life. If education neglects the disciplines which form emotional habits, it breeds split personalities whose head, as Shakespeare said, "is not more native to the heart."



Pervading methods of education are reflected in the general indolence of people toward art and architecture. If we consider the vague feelings of the average contemporary toward the arts, we find that he has developed a humble belief that art is something which has been decided long ago and that all we can do about it is to study what has come down to us and apply it.

The student emerges from school filled with historical knowledge, but he has rarely been engaged in trying his own ingenuity in art and

in attempting to give form to his own conceptions. By the time he has grown up, he has developed fixed ideas of what art and architecture are, and he has ceased to think of them as something to be freely approached and shaped by himself.

Here, then, we find the very reason for the timid attitude so often shown when the architectural character of new college buildings has to be decided upon. We seem to have forgotten that there is an opportunity to make architectural history for ourselves and to have buildings designed in unmistakable terms of our own period.

What we need is a new code of visual values. So long as we flounder about in a limitless welter of borrowed artistic expression, we shall not succeed in giving form and substance to our own culture, for this implies selective choice of those artistic means which best express the ideas and spiritual directions of our time.

The impact of environment on a young man during his college years is certainly decisive. If the college is to be the cultural breeding ground for the coming generation, its attitude should be creative, not imitative. Stimulative environment is just as important to free the stu-

dent's creative talent as vigorous teaching.

Accordingly, the student needs the *real* thing, not buildings in disguise. So long as we do not ask him to go about in period clothes, it seems absurd to build college buildings in pseudo-period design. How can we expect our students to become bold and fearless in thought and action if we encase them timidly in sentimental shrines feigning a culture which has long since disappeared?

Genuine architecture of organic growth implies continuous renewal. The physical and spiritual functions determining the design of a building are interdependent. They are both part of our present life.

It is an anachronism to express the physical functions with the newest technical means but to express the spiritual functions by borrowing a historical shell from the past. Such an attempt confuses the art of architecture with applied archaeology.

As history shows, the conception of "beauty" has changed along with progress in thought and technique. Whenever man imagined he had found "eternal beauty," he fell back into imitation and stagnation. True tradition is the result of constant growth. Its quality must be

dynamic, not static, to serve as an inexhaustible stimulus to man.

If, from this vantage point, I now look at my own immediate problem in hand—the design of the new Harvard Graduate Center—and contemplate the way in which these structures can be made into a vital link between the historic mission of a great educational institution and the restless, inquisitive minds of the young men and women of today, I know that it cannot be done without enlisting the student's whole-hearted emotional response as well as by paying due respect to the specific architectural tradition of Harvard University.

What now is this tradition? Harvard's "Yard," so familiar to many sons of this country, shows a sound basic theme of architectural design which has been reverently kept throughout the centuries by almost all the architects who have contributed individual buildings; a composition of quadrangles, varying in size and confined by individually different buildings, offers a sequence of arresting surprises in space.

This spatial theme fulfills an ancient requirement of the art of architecture—namely, to balance artfully the building masses and

open spaces in conformity with the human capacity to experience and sense harmonious space and scale.

The buildings themselves, however, though each is an integral part of the whole, do not "match." Harvard's most famous architectural bequests — Massachusetts Hall, of brick with white trim (1718); Bulfinch's University Hall, of whitish granite (1813), and Richardson's Sever Hall (1878), of dark red brick—could hardly differ more strikingly in their enriching contrasts of forms and colors. Yet they all conform to the noble spatial pattern of the Harvard Yard.

Careful study of this existing pattern of open spaces and structures has therefore become the starting point for the design of the new Harvard Graduate Center. For here lies the inherent tradition of the Yard; its timeless pattern may well be interpreted again today in new terms of architecture, valid for present-day life.

There is no need to emulate the "atmosphere" of this or that period. New buildings must be invented, not copied. The great periods of architecture in the past have never imitated the periods of their forefathers. In one and the same famous building we can find, side by

side, the characteristic shapes of the Romanesque, the Gothic, and the Renaissance.

There is no copying to be found in order to preserve an external "cosmetic" uniformity. Unity was expressed by adherence to the given spatial order of existing buildings, not by imitating their veneers; exterior conformity was never mandatory in the past. Only our esthetic preoccupation with bygone periods has forced the "classical" facade on hundreds of college buildings built in the industrial age.

A fresh approach is needed which seeks to express the rapidly changing relations in our life by an architectural interpretation derived from our civilization.

For instance, our contemporary architectural conception of an intensified outdoor-indoor relation through wide window openings and large, undivided window panes has ousted the small, cage-like "Georgian" window.

The latter of course was a necessity in its own time for reasons of lesser structural freedom and limitations in the manufacturing of glass. But is it not foolish in view of our present technical achievements, to copy such building elements of the past which we know

are technically and economically inferior to present-day solutions?

Building with elements of the handicraft periods in an age of industrialization is becoming more and more a hopeless task, which either bogs down in financial difficulties because of the paucity of skillful labor needed or ends in a lifeless fake-product of industrial origin.

We cannot go on indefinitely reviving revivals. Architecture must move on or die. Its new life must come from the tremendous changes in the social and technical fields during the last two generations.

Neither medievalism nor colonialism can express the life of the twentieth-century man. There is no finality in architecture—only continuous change.



Honors

WARD MELVILLE, of Stony Brook, Long Island, has been made an Honorary Associate of the Long Island Society Chapter, A.I.A., in recognition of his "signal and valuable service" to the profession of architecture.

JEAN LABATUT, a professor in the School of Architecture, Princeton University, has been made Knight of the Legion of Honor by the President of the French Republic.

GEORGE H. MIEHLS, an engineer, president of Albert Kahn Associated Architects and Engineers, has been awarded honorary

membership in the Michigan Society of Architects. The citation in part: "In recognition of his distinguished service in the fields of engineering, building, and particularly to architecture and the allied arts."

CLARENCE C. ZANTZINGER, F.A.I.A., has been elected a member of the National Institute of Arts and Letters—the fifteenth architect to be elected to this organization.

SIR PATRICK ABERCROMBIE, Hon. A.I.A., Institute Gold Medalist for 1950, has been awarded the honorary degree of Doctor of Letters by London University.

Honoring the Elder Statesmen

By B. Kenneth Johnstone

LAST YEAR at the Pittsburgh Builders' Banquet Charles Palmgreen, A.I.A., made a statement that led to one of the most successful annual meetings the Pittsburgh Chapter has held. Mr. Palmgreen's comment was the simple, but significant sentence, "I have been in practice fifty years."

This set wheels in motion. Were there other Chapter members who had been in practice for fifty years and were still active? The Executive Committee of the Chapter combed the roster. There were numerous phone calls because no one knew when some of the men were first employed in architects' offices. We finally discovered six men, and decided to dedicate our Annual Meeting to their honor: William York Cocken, Press C. Dowler, Charles T. Ingham, Leo McMullen, Charles J. Palmgreen, and Bernard H. Prack.

In order to prepare citations we asked each man to briefly summarize his career and list the principal buildings he had done. When this was assembled it was an impressive document, a clear testament of the contribution of archi-

tects to the growth and development of a great city.

The story was really too good to keep. We called the city editor of the Pittsburgh Press, sketched the highlights of the story and suggested an exclusive feature story the morning following the Annual Meeting. The editor immediately recognized its news value, considered it important but proposed to run it as a Sunday feature! When the Sunday paper hit the streets we had a five-column spread, top to bottom, on the cover page of the second section, complete with pictures of the architects and of their buildings.

The Annual Meeting followed on Tuesday. The Chapter presented to each of the honored architects a token of our congratulations and admiration.

The moral of this little story is simply that the best public relations will always be the demonstration of real professional competence. The quality of accomplishment and professional service of these six architects and others like them has been responsible for the

growing prestige of the profession. Ben Prack told me of one client who has given him one hundred

and twenty-four commissions! Is that a record? It must be close to one if it isn't.

Four Stages of Life and Housing

By Charles K. Agle

OF HARRISON, BALLARD & ALLEN, NEW YORK

An excerpt from a lecture before the Bureau of Urban Research, October 29, 1951. Princeton University Press expects to publish five lectures, of which this, *Housing and Urban Redevelopment* by Mr. Agle is one.

THE TOPIC of Housing and Urban Redevelopment invites an analogy of atoms and the universe. Housing concerns the family as the atom, and Redevelopment ends up with the urban constellation or Regional Plan. It is all the same problem, even if we have to start by using each end of the telescope separately.

Housing is based on the family. A family begins when the boy and girl get married and begin on a four-stage cycle.

It takes about six years for them to get a permanent job, offspring, and stable geography.

In stage two, lasting for about 18 years, the family is in full force. In the popular eye this stage is the whole show. Such misconception leads to faulty reasoning and neglect of the other periods.

Then, for a symmetrical period

of six years, the children leave home and start families of their own.

In the fourth stage, lasting for a minimum of ten, and in the future, up to twenty years, our couple is a two-person family during late middle and old age.

Note that the family is at its full size for less than half of the full cycle of forty or forty-five years.

I used to hear that a family moved six times in its life. Probably this is currently an understatement. It is clear, however, that there are at least three separate types of housing needed, to satisfy the four family stages of organization, administration, disorganization, and surplus.

Housing for the first stage should be as simple, easy, and fluid in tenure as possible. This suggests

a rental apartment in a "project" where no one has to stoke the furnace or get ahead of the Joneses, where financial commitments are slight, and a flexible springboard into the next stage is provided.

When job, geography, and gestation have stabilized, the family can write the program for its castle and make a commitment. Whether it should be built, bought or borrowed will depend on the family size, composition, aspiration, and availability. Ownership aids emotional security, and the atavistic sense of family unity against the world suggests free-standing independence.

In the next phase of family life, the chicks spread their wings and flit away, leaving the two older birds perched on the horns of a dilemma. So far, no really conclusive solution has been developed for an easy, satisfactory environment for middle-aged and older couples. Also, the piecemeal transition of a neighborhood of old houses to new owners with new family programs and different aspirations is a delicate process that frequently becomes slow disaster for that part of the city.

People are living longer. In 1910 the life expectancy at birth was 42 years. Now it is 68. We

are beginning an era in which there will be more middle-aged and older people around than we, or they, know what to do with—and gas chambers aren't popular in this country.

Population in the younger groups is also higher, partially because the war excitement increases the birth rate, but more significantly because of lower infant mortality. The doctors have heaved a good-sized monkey-wrench into our old ideas of both house and city design. We will have large groups of older families for whom no specific designs have been worked out, and more people than our cities can comfortably absorb in old patterns.

Nor can we neglect the companion monkey-wrench thrown by our mechanical friends. The automobile has destroyed our old city pattern. Inside plumbing, oil heat, garbage grinders, automatic washers and dryers, packaged food and thermopane have knocked the props from under our comfortable antique concepts of domestic architecture. Now we can see out, and can use our backyards for something other than trash. The kitchen doesn't have to be near the garbage pail at the back door and the basement is obsolete.

In factories the refined progress of the industrial revolution has substituted repetitive specialized machine operation for personally constructive manual creation. This has brought bored frustration to the workers, ulcers to its managers, and war to the world.



Escape from the shortened work week has engendered the intellectual soporifics of movies, radio, television, antique dealers, and Sunday driving. Constructive personal accomplishment was once a healthy necessity for physical survival. Now we need some form of hobby, and exercise for adults, as well as children. The necessity for mental survival must be recognized both in house and community design. The neighborhood play-

ground and more open space are luxuries no longer.

In order to solve a problem, we first have to find it. So far we have the following ingredients:

1. Recognition of the four cycles of family life. This requires at least three exclusive types of dwellings.

2. Problems created by increased population, particularly in the older groups, which has brought about smaller family units. Congestion and change of family composition need an entirely fresh approach to our thinking about building types and communities.

3. Mechanization has knocked out our city and house plans, gobbled up much of the money we should use for space, and produced a surfeit of leisure not yet solved by parks and playgrounds.

A short account of our first Annual Convention held in New York City

Early Days of The Institute

By E. James Gambaro

THESE WERE ominous clouds overhead during the post-war era of 1867. Hard times and no work was the prevailing cry. Winter had set in early and sternly.

The markets were glutted with goods selling at low prices. It had been a hard year for manufacturers and merchants generally because of a steady decline in prices

which forced selling for less than cost. There were no profits for the year's business. A contemporary builder complained: "Formerly, bricks may be made, lime burned, timber bought and houses built; while now their erection is checked by the consideration that the structure which cost \$14,000 last summer and would cost \$12,500 now, will probably be worth but \$10,000 after we get back to *Specie Payment.*"

Andrew Johnson was the 17th President of the United States of America, then made up of 37 states; the Fortieth Congress was in session. There were 101 architects practising in the City of New York.

In the midst of these troubled and distressing times, the First Annual Convention of The American Institute of Architects as a national organization opened in the City of New York, October 22, 1867. The two-day convention was held in the offices of the New York Chapter, located at 44 East 14th Street, facing Union Square, then the cultural center of the city.

In reviewing the newspaper accounts of the Convention activities, the words of Daniel H. Burnham ran constantly through my thoughts: "Make no little plans;

they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble and logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with growing intensity."

FROM THE NEW YORK DAILY TRIBUNE
Wednesday, October 23, 1867

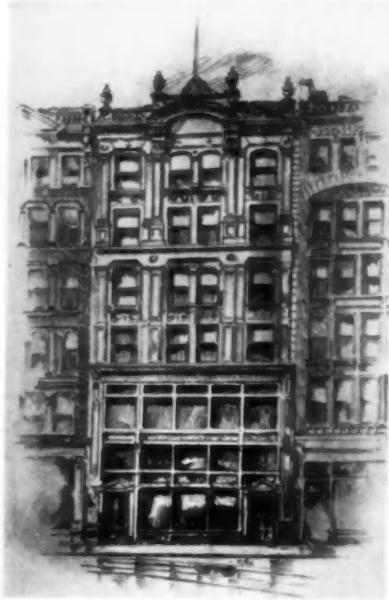
CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

The Annual Convention of The American Institute of Architects was held yesterday afternoon and evening. In the afternoon an address was read by the President, Mr. Richard Upjohn, and various reports of Committees were made. Mr. Upjohn, after referring to the extended influence which The Institute had obtained during an existence of 10 years, and inculcating the value of mutual assistance among its members, spoke of the interchange of courtesies which has recently taken place between The Institute and The Royal Institute of British Architects. This was brought about by a visit of Mr. W. A. Ware of Boston, Mass., to London. Mr. Ware took with him a collection of photographs of some of the work of members



WHERE THE FIRST ANNUAL CONVENTION OF THE A.I.A. WAS HELD, OCTOBER 22-23, 1867, 44 EAST 14TH STREET SOUTH (UNION SQUARE)

Photograph, taken about 1910. By courtesy Museum of the City of New York



AT LEFT: THE BUILDING WHEN OCCUPIED BY BROOKS BROTHERS,
1869-1874

Photograph by courtesy of Brooks Brothers

*Journal
The AIA*



THE EVERETT HOUSE
45 EAST 17TH STREET, NORTH OF UNION SQUARE
HERE INSTITUTE MEMBERS MET AND FORMED THE NEW YORK CHAPTER,
MARCH 19, 1867

BUILDING DEMOLISHED ABOUT 1908

Photograph by courtesy of New York Public Library

of The American Institute, made at his own expense, for presentation to the Royal Institute. By invitation he also delivered an address before them which was highly praised and extensively printed. These attentions have been reciprocated by the presentation of a large collection of the "Sessional papers of the Royal Institute of British Architects." Mr. Upjohn, as President of the American society, has been elected an honorary member of the Royal Institute. Constant intercourse has been insured between the two societies, which can but be beneficial to both. A further collection of photographic copies is being prepared to be forwarded to the Royal Institute.

Mr. Upjohn next referred to the evils of competition among architects under the present systems of proposals for plans. It was radically wrong, he said, for them to submit their work without compensation for the examination and rejection by a Committee of business men, not one of whom in all probability knew as much of the subject upon which he was to decide as any of the competitors. There was of course no assurance that the best plan would be chosen. If there were, complaint would not be so just. The proper way to adjust such matters would be to appoint five Commissioners of good repute and three non-competing architects.

The competitors should not exceed ten, nor be less than five, and should be remunerated for time spent in preparing their designs. The plans submitted should be examined by the architects, and the best reported to the Commissioners.

In conclusion, Mr. Upjohn advocated a public exhibition of the works of the members. The report of the Board of Examination showed that they had awarded to seven applicants of the Office of Inspector, Certificate "B", and rejected two; that they had examined 23 buildings reported unsafe, and that having been called together by the Superintendent of Buildings, to examine the plans for the enlargement of Mr. A. T. Stewart's store, they were unable to form any definite opinion from the imperfect plans and specifications submitted. The Committee suggest amendments of the law respecting tenement houses, which, they say, bears heavily upon the builder, without resulting in good to the occupant, and of the law respecting the stamping of plans, which too easily shifts responsibility from the architect, owner, and builder, upon the Department, without sufficient examinations.

The report of the Committee on Education is very important. The Committee recommend the formation of a Polytechnic School by The Institute, under the manage-

ment of a Board of Control, its financial interests to be intrusted to a Council of not less than five nor more than ten influential citizens. Candidates for scholarship should be able to pass an examination equivalent to that passed by a graduate of our standard public schools. Entering the proposed Polytechnic School, they will in two years go through a course of drawing, elementary mathematics, trigonometry, geography, elementary chemistry, and one language, either French or German. The next course, of three years, will be open to all graduates of the former course, and to such as shall be able to pass an equivalent examination. This course will consist of drawing, higher mathematics, natural philosophy, mechanics, civil engineering, triangulation, astronomy, construction (architectural, naval and mechanical), chemistry and two languages. The academical course will be open to graduates of the Polytechnic School, and will comprise aesthetics, history of art and architecture, drawing, essays on the above subjects and practical solution of problems. It is proposed also, to connect with the institution a school for mechanics in which geometry, modeling and construction shall be taught in the evenings and other times convenient to the student. To carry out these designs it is estimated that a fund of \$500,-

000 will be necessary, and it is thought that this can be raised by voluntary contributions from men of wealth throughout the country. Two hundred thousand dollars will be devoted to the erection of the necessary building. The remaining \$300,000 is to be placed in interest-bearing investments to meet the current expenses of the school, until its income shall suffice. The \$200,000 is to be expended in a library and scientific apparatus and \$100,000 is to be invested in a permanent fund.

It is proposed to locate the school in the upper part of Manhattan Island, or upon the banks of the Hudson in Westchester County. It is proposed also to buy land for a college term, to be entirely under the management of The Institute. It is estimated that 1800 students, which is esteemed a minimum number, at \$150 per annum, would pay the salaries of 30 professors at \$3,000, and leave \$20,000 for current expenses, and \$30,000 to go to a sinking fund devoted to the return of the original donation.

In the evening the Committee on Libraries made a lengthy report, in which extracts from an able paper by Mr. A. J. Bloor, the Librarian, were incorporated. Plans for an extensive library of art, to be instituted upon liberal and enlightened principles are advocated in the report which comprehended an ex-

haustive survey of libraries upon the subject of architecture. The following Officers were elected for the year 1868: President, Richard Upjohn; Treasurer, R. G. Hatfield; Secretary, Fred C. Withers; Corresponding Secretary, W. R. Ware; Librarian, A. J. Bloor.

A communication from a number of Boston architects, asking that some plan be adopted by which they can cooperate with The Institute, was considered. At a late hour the Convention adjourned to meet again this evening.



It is interesting to note that seven months earlier, on March 19, 1867, the New York members of

The Institute met at the famous Everett House on Union Square to reorganize as the New York Chapter, A.I.A. Richard Morris Hunt, one of the founders of The Institute, was elected first President of the Chapter. This action began a steady growth of chapter organizations throughout the country and its territories which has today reached a total of 103.

The coming 84th Convention to be held in the City of New York, on our 95th Anniversary, will afford all of us an opportunity to review, in perspective, the history and progress of The American Institute of Architects since its early days.

Gardens for Environment

JARDINES DEL PEDREGAL

By Luis Barragan

ARCHITECT OF MEXICO CITY

An address before the California Council of Architects and the Sierra Nevada Regional Conference, Coronado, Calif., Oct. 6, 1951.

I MUST BEGIN by saying that you will have to bear with me and listen to what I am going to read, because I don't speak English; please forgive my boldness, and I promise you that not more than twenty to twenty-five minutes will you endure this suffering.

It is a great honor to have been invited to this convention of architects through my friend Arquitecto Carlos Contreras, and a greater honor to have been invited to speak on the subject of gardens which has been so well studied and developed by you in California.

JOURNAL OF THE A. I. A.

I am only going to express a few different points of view about gardens destined to complete our homes.

Basically, Arquitecto Contreras proposed as the subject for these few words to talk about a residential area which I have been developing for the past four years. This region is called Jardines del Pedregal and the houses and gardens must be built on a desert of lava of the most capricious formations. By happy coincidence, having made a garden for myself, I discovered the possibilities of utilizing that zone to enjoy a marvelous landscape and to build gardens and houses which enhance the beauty of the rocks, taking advantage of their texture and forms as the most decorative and impressive elements.

This work has required linking this zone with the city, and to accomplish this I asked Arquitecto Contreras to plan the layout of my subdivision so that, beside the original character of the landscape, we might be able to build up a development for private gardens; one for each house, limited and enclosed with walls, trees and foliage to screen the view from the outside and from neighboring houses.

In support of this idea of private gardens, in absolute contrast with

the open gardens which are built in America and in Mexico around the house, I am going to give you a few concepts about the ways of life of the modern world, trying to find the differences which are the causes of these two types of gardens, the open and the closed ones.

One of the characteristics of modern man all around the world, in Mexico as well as here, is that he lives in public; the greater part of his time is taken up in living publicly. Lunch and dinner most of the time are taken away from home. Lunch time is used to talk business, and dinner to eat and to make acquaintances, and, in Mexico, breakfast time also. Vacation time and all free hours also are part of the public life—clubs, bars, sports, and moving pictures. Weekend trips are lived generally in groups of strangers, from the familiar point of view.

Finally, the moments which, through sheer necessity, are available are used to communicate with the outside world through radio and television, which brings to your bedroom the sporting events, musical programs and news. Also the use of the telephone represents public life—life in public—which invades all private life with calls which take man from his home

for appointments of a business or social nature. It is through these facts, that the type of modern man living in public, and for the sake of publicity, has produced these open gardens which cannot have either the enchantment or the advantages of the private gardens.

I ask myself at what time of the day the modern man that lives this kind of life can meditate and allow his imagination the development of creative and spiritual ideas, and also I ask myself if this way of life permits one to find the peace and serenity that every man should have every day and especially in present times.

So I do not see that open gardens help the daily rest either of the spirit or of the body. They are enjoyed as we pass by in our cars at thirty to fifty miles per hour, but they do not invite us to sit down to use them as living-rooms. It is important that the garden, especially in some climates and in some parts of the world, during whole seasons, may serve as living-rooms, to sit and to eat, and as meeting ground for the dwellers of the house. I would like to express clearly the spiritual and physical rest which one may derive from the habit of spending some time daily in a garden, which gives one

the same sensation of private and intimate ownership as that of a traditional home. Such a garden leads a man to the common use of beauty as much as the use of our daily bread, and causes man unconsciously to fall in an atmosphere of spontaneous meditation without any effort and with reduced nervous tension. To support this idea I recall Catherine of Russia, who said that when she had problems of government, and found no solution for them through her counselors, wandering through her gardens always gave her the best solution and, in addition, peace to her mind.

So, I believe that architects must have gardens to be used, as much as the houses they build, to develop the sense of beauty and the taste and inclination toward the fine arts and other spiritual values.

Now I wish these words about private and public gardens might bring us to the conclusion that, without doing away with the necessary and unavoidable public life that man requires nowadays for pleasure's sake or as a necessity for his activities in the community, we must give back to him the treasure of having more private life through the private garden. Such a garden helps so much in the development

of personality and in avoiding standardization of the mind.

I ask myself if, beside gardens for private homes, we may be able to build gardens of a private nature for community housing groups. I believe it can be done if we study these community gardens—like those of the Generalife in Granada—as a common garden with such characteristics that the individual may feel in those partial and separate garden areas—with intimate nooks and corners—in *his own* garden. Of course one must be careful to have the character and atmosphere of these gardens modern and functional in their planning and design and in their plastic beauty.

Another question is the appearance of streets and avenues in such a subdivision with private gardens, and here I can say that streets, limited by walls, are not objectionable, provided these walls are treated satisfactorily from a plastic point of view with trees, vines and flowers as if they were vertical gardens.

Adding to the walled-in streets decorative works: railings that will not destroy the privacy of the gardens; groups of trees set back in corners from the natural limits of the streets; fountains and other

elements, one may have "garden-streets" with a special appearance, and, as an additional element of attraction, a factor of beauty: the "sex-appeal" of the gardens—the element of *mystery*. This element cannot fail to be used in the art of garden building, and so we may recall the pleasure of walking in some of the streets of Florence, limited by the walls of its large villas and gardens; in the streets of Rome and so many other cities bound by private gardens, the beauty of which goes out from walls and gates, bringing forth a greater beauty and attraction than many of the streets with open gardens that one finds in America and in Mexico City.

Likewise I can tell, especially to people that know Mexico, about the beauty of streets lined with walls and fountains, like Patzcuaro, where one finds the attraction of the streets opening and leading into open spaces and plazas with trees and fountains that increase the beauty of the streets.

Besides these ideas, that served as guiding motives in the subdivision of the Pedregal, we studied to preserve the harmony of the architectural development and the landscape. We allowed only the construction of contemporary ar-

chitecture, and we obtained municipal regulations requiring builders to design and build only modern contemporary architecture, expressing clearly that by "Modern" we do not accept what is known as California Colonial.

These regulations were made for the public at large, and now that I am talking to this distinguished group of modern architects it would be absurd to explain these regulations to you. But in Mexico we have had the misfortune of the influence of California Colonial, the use of which in our country is so absurd, since this style was brought to Mexico, and from Mexico to California. Los Angeles and Hollywood then exported it once again to Mexico as California's Spanish Colonial.

Speaking of this bad influence we have received in Mexico, I must say that the architects of Mexico have had in the last few years a fine and valuable influence from many of the architects of California through their works, their publications and the personal relations and friendships with them, as in the case of Richard Neutra who has been three times in Mexico and who is known internationally; Frank Lloyd Wright and others, like Raymond Loewy who built

for himself a house in Tetelpa—a small village about fifteen miles from Mexico City—and a good friend of Mexican architects.

When I speak of these influences I do not wish to say that Mexican architects copy the works of the architects that I have mentioned, or of other prominent architects in this country, but they have tried to study the principles that have guided the solution of such problems in the United States, and to use them in solving our problems in Mexico, in the various regions. We are trying to have the gardens and the houses that we design and build show that they are modern works, realized in accordance with the site, the program, and the building materials required in each case.

In the subdivision of Jardines del Pedregal, with exaggerations due to the baroque formation in texture and forms, we have found that, in order not to harm and spoil this landscape beauty, and to create beautiful architectural forms that will not compete with them, they must be of such simplicity—abstract in quality, preferably straight lines, flat surfaces, and primary geometric forms.

An advantage found in this rocky formation is its fertility, due to two important factors: 1) the

cracks and porous condition of the rocks, with earth formed by dust laid over thousands of years by rain, and 2) the regular and even climate, with the heat of the sun slowly radiating back and preserving the rocks.

The grass lawns, so necessary in the gardens of modern life, have presented no difficulties for us. We have used the rock projections, removing them and using this stone in the construction of walls, leaving the free flat area for the grass lawns, which only need a layer of vegetable earth, a foot in depth; with no drainage problems, since the water finds an outlet through the cracks of the rocks.

I am now planning to build a *dry garden*, one with rocks only, no trees and no vegetation, paths and walks of black sand. This

will be another experiment on this volcanic strata.

To close, I wish to bring to you some old principles of the art of garden making: one must not overdo the theme of circular panoramic vistas—views—because a landscape that is held and framed with a proper foreground is worth double. I prefer always uneven grounds and of the craziest shapes, because they certainly assure success in gardening. Blessed be the geological disturbances!

And finally, I recall a thought of a great French writer and landscape artist, Ferdinand Bac, who said that a garden holds within itself the whole universe; it is the prize for our work, and in the art of garden making we find the greatest sum of serenity of which the work of man is capable.

Scholarships and Fellowships

UNIVERSITY OF TEXAS announces the M. N. Davidson Fellowship in Architecture for 1952-53, an award of \$500 to a student of exceptional ability to assist him in undertaking graduate study in architecture at the University of Texas. Applicants must hold a Bachelor's degree from an accredited school of architecture. Ap-

plications, with supporting documents, must be received not later than April 15, 1952. Application forms available from the Chairman of the Graduate Faculty, School of Architecture, University of Texas, Austin, Tex.

MICHIGAN SOCIETY OF ARCHITECTS announces the C. Allen



STAIR HALL, THE OCTAGON (1798-1800), WASHINGTON, D. C.

DR. WILLIAM THORNTON, ARCHITECT

From the painting by Ruth Perkins Safford

*Journal
The AIA*



Manly Fleischmann, Administrator, Defense Production Administration



Charles E. Wilson, Director
Office of
Defense Mobilization



Ralph Walker, Chairman
Construction Industry
Advisory Council

DISCUSSING CONTROLS AND THE CONSTRUCTION INDUSTRY
A LUNCHEON OF THE CONSTRUCTION INDUSTRY ADVISORY COUNCIL,
FEBRUARY 12, 1952



Richard Gray, President
Building and Construction
Trades Department, A.F. of L.



Joseph D. Keenan, Sec.-Treas.
Building and Construction
Trades Department, A.F. of L.

Harlan Scholarship, an award of \$5,000 to aid in a research project in industrial architecture. Applicants must be under 35 and have at least three years of professional training at the college level. Any applicant who is not a member of the Michigan Society must be spon-

sored by a member and must be recommended by a chapter of The A.I.A. Application forms available from Prof. Ralph W. Hammett, Chairman, Committee on Education and Research, c/o Talmage C. Hughes, 120 Madison Ave., Detroit 26. Closing date June 1.

Why The A. I. A.?

By Edwin Bateman Morris

An informal talk to architectural students of the University of Florida, who were concerned as to the direction and intent of The Institute.

I HAVE BEEN ASKED to speak informally with the intent to explain, justify and perhaps to advocate The American Institute of Architects. That is a rugged assignment, possibly one that might preferably be awarded to someone more astute and far-seeing than I am.

But with your indulgence I shall presume to think out loud upon this subject, realizing that it is certainly not one that lends itself to salesmanship or over-persuasion. While all architects do think along the same channel, it is a wide channel and there may be variations in the course of thinking within its confines. I can conceive that an architect could be a true architect and still have doubts as to whether The Institute might be an organization

well suited to his needs. It certainly is a decision to be arrived at from the point of view of thought-out personal need.

Let us say that the young architect—or any architect—feels that he needs, in the professional organization he might wish to join, a friendly thing. Let us say he feels he needs in it companionship with others similarly trained and having similar ambitions, similar tastes and similar aims. He will without doubt find that in The Institute. The question is, is that enough?

Or let us say that, in his professional organization, he needs a set-up that will be an encyclopaedia of methods, materials and procedure. Without such an organization, he

would doubtless have to barge brashly into another architect's office and, taking his pride in his hand, ask what methods, materials and procedure had been found satisfactory in that office. That would be impertinence and would be apt to receive rebuff. Whereas, at meetings where architects gather congenially together, information can be and often is easily exchanged. Yet, important though it be, that in itself is not enough to justify The Institute.

Third, and important, is the professional advance to be realized by friendly contact. In the beginning, the young architect will meet architects in whose offices he would wish to work. Later, he will find, through The Institute, men congenial and efficient for his own office; or men who might properly be considered for association or partnership. Many years of architects' lives have been lost by association or partnership with other architects whose suitability for such joining of effort proves eventually not to exist. But professional advantage, through such knowledge and friendship, is not in itself sufficient to justify The Institute.

In fact, all three of the points above, strong though they are, are insufficient to justify the existence

of The Institute, since they are concerned with portions or facets of the profession. But if, on the other hand, The Institute concerns itself with one great broad unselfish purpose, covering the intent and course of the profession as a strong united thing, it may be considered as an essential and indispensable.

If it concerns itself with the welfare not of the individual but of the profession, if it raises the level of that profession, thus returning selfish advantage for unselfish support, it is a worth-while effort, since it has accomplished an end which all architects, working separately, could not hope to accomplish.

To you men here in the architectural college of the University of Florida, I may offer the reminder that you have chosen architecture because you have felt, with greater or less intensity, that it was the paramount and most important of the professions. It is, therefore, and will be advantageous to you, as to other architects, to have that profession further uplifted and emphasized.

Your reply may be that that statement is more or less over-theoretical and sentimentalized; and your question may be what

proof is there that The Institute does so uplift the profession.

I think there is proof. Let us begin with the statement that the profession of architecture, as a strong, reasonably profitable occupation has existed in this country not longer perhaps than seventy-five years. Previous to that it was an occasional sort of business, in the main. The designer of Independence Hall in Philadelphia, for instance, was a famous and outstanding lawyer in the Colonies, Andrew Hamilton by name, to whom in a busy legal life architecture was a casual event.

Dr. Thornton, first architect of the Capitol, architect of The Octagon, etc., was a physician and gave his life to many things. Among other endeavors, he invented the steamboat some years before the idea occurred to Fulton, but found it difficult to get backing for this strange idea.

It was perhaps not until Robert Mills that an American architect devoted his life solely to the profession of architecture. And Mills nearly starved to death in the process. But later, in the era of Richardson, when the miraculously expanding country began to require buildings to an extent hitherto undreamed of, architecture

became a reasonably self-supporting occupation—supporting not only the architect himself but a surprisingly large assisting organization.

I remind you, therefore, of the twice-told tale of the man who, realizing that McKim, Mead & White employed a large drafting force, asked Stanford White how many men were in the organization, and White replied, "One hundred and ten. One hundred at the drafting-boards and ten in the toilets." Or, equally twice-told, the incident of the person being shown the large drafting-room of the Supervising Architect's Office of the Treasury and the visitor asking James Knox Taylor how many men worked there. Taylor's reply was "About half of them."

This suddenly expanding occupation, from a vocation of a few individuals working alone to a profession of many offices and large organizations, created the requirement for an organization to unite all the members of the profession; and resulted in the forming of the American Institute. There has been much criticism of the early days of this Institute, on the grounds that membership was considered generally as a reward for merit rather than as a demanding

responsibility for improvement and uplift for the profession.

Yet, in spite of that, The Institute performed one outstanding and distinguished act, which might be held to justify its existence for all time, as making the profession a means in itself of making a living. Previously the architect had to be content with whatever fee the owner was graciously willing to award him, and was in competition with others who, by avoiding a large part of the design and construction responsibility, were able to do architecture for a lesser compensation. The Institute, with great courage and foresight, firmly established a minimum fee for architectural services; and set up procedure for maintaining it. I think it could be said without fear of successful contradiction that the welfare and success of architecture stems from this single act.

There did follow a period in which The Institute endeavored to find itself. The well-intentioned effort toward non-advertisement and esthetic withdrawal from the limelight tended to eliminate aggression and pushing-forward from the picture. There came, therefore, a strange era in the 'nineties and the early 1900's when architects withdrew into a sort of

cloistered seclusion and became to an extent a race apart. Architects seemed to feel that a European viewpoint was necessary and, returning, set themselves up as persons different from the usual human beings. There were berets, goatees, the use of French phrases to express ideas better expressible in English, the plucking of thoughts from the air with thumb and forefinger, the broad black eyeglass ribbon. The many men of genius in the profession rose far above the level indicated by these idiosyncrasies; but architects of lesser genius, whose attainments could not attract attention away from their mannerisms, gave rise to the thought at times that members of the profession were sissies.

But when young architects returned from the First World War, they were tough and hardy. They did not want berets and beards and eyeglass ribbons and ideas plucked from the atmosphere. They were straightforward and human and they wanted to be like other people, and not a race apart.

They entered into the activities of The Institute with vigor. They fostered and encouraged the change in architects. Architects were no longer a race apart. They looked like doctors, merchants, bankers.

They gave their energy and purpose and dedicated The Institute insofar as they could to the full understanding of the practical inner things of buildings and not merely the exterior beauty treatment. As a result of their activity, The Institute took over many of the public-spirited things formerly supported by collateral architectural organizations, assuming responsibility for construction study, legal facets, legislative needs, public matters.

Thus the respect and approval of the profession by the public advanced with great strides. If there may have been a one-time tendency to consider architects as somewhat anemic, they were now fully understood as being in there hustling to make their profession strong and able to fit in with a rapidly advancing civilization.

Paul Cret once wrote me an article on architects in fiction, an interesting paper, which caused me thereafter to watch carefully the appearance of architects as characters in current writing. While I do not wish to be too assuming, it is indeed now actually a fact that when a fiction writer wishes to have a hero who is personally attractive, strong, and who has a cultured sense of inspirational at-

tainment, in other words a sort of well-appearing superman, he is often impelled to make that hero an architect.

I mention these things to note the advancement personally and professionally since the formation of The Institute; and perhaps to prove that organization pays.

I list the following qualifications as essential for an architect: from the head—diligence, perseverance, an understanding of esthetics and an understanding of the practical things of construction; and, from the heart—inspiration.

I believe these things can be and are attainable without membership in a professional organization. But I believe they are hastened by such membership. These things of the head have their foundations laid in the schools, perfected afterwards by contacts in the profession. I believe it must be clear that they are accelerated by the guiding hand of an organization such as The Institute.

As for inspiration, who knows whence it comes? It is imagination, groomed and improved and brought to focus. It can be so groomed and focussed by contact with others whose imagination has through experience been groomed and

focussed. Artists, in other words, need companionship of artists.

One can undoubtedly acquire the qualities that make a great architect, working alone. But the union of many architects working together makes for an uplifted profession, instead of just a list of persons earning their livings in the same way.

That is the end of my story, but I ask your leave to tell what may be termed a one-cocktail story, concerning the happy little bee, flying contentedly over the meadow and

perceiving a drop of honey in a clover blossom. When he dropped down to obtain it, a cow, having the same subsistence intent, devoured the clover, including the bee. The bee, unused to luxurious interiors, was lulled by the smoothness, the dark and the warmth of the great *salle de pas perdue* within, and went to sleep. When he awoke, the cow had gone.

As I ponder it, the only moral that can be derived from this story is that it is well not to let the profession move on without you.

Awards to School Buildings

SCHOOL BUILDINGS in seven states and Canada were highly honored by the American Association of School Administrators in their annual meeting in St. Louis, February 25. *The School Executive* sponsored an exhibition in the Kiel Auditorium, and it was judged in a preliminary showing in New York by architects Morris Ketchum, Robert Hutchins and Walter Kilham, Jr.; Ray L. Hamon, U. S. Office of Education, and Benjamin C. Willis, Buffalo's Superintendent of Schools. The five chief awards:

New Bangor Elementary School,

Bangor, Me.

Eaton W. Tarbell, architect
Mira Vista Elementary School,
East Richmond Heights,
Calif.

John Carl Warnecke, architect
Lido Beach School, Long Beach,
Long Island, N. Y.

Reisner & Urbahn, architects
Rosedale Road School, Colonial
Heights, Yonkers, N. Y.

Edward Fleagle, architect
Will Rogers School, Stillwater,
Okla.

Caudill, Rowlett, Scott & Associates, architects
A special award for the best

Canadian entry went to the Stanley Humphries Junior Senior High School of Castlegar, British Columbia; Sharp, Thompson, Berwick & Pratt, architects.

In addition the jury gave four citations for special features, and awarded fifteen honorable mentions.

In the competition sponsored jointly by The A.I.A. and the A.A.S.A., five Seals of Merit were awarded:

Westwood School, Stillwater, Okla.

Caudill, Rowlett, Scott & Associates, architects

Sunshine School, Fresno City Unified School District, Fresno, Calif.

David Horn, architect

New Clayton High School, Clayton, Mo.

William B. Ittner, Inc., architects

Oak Ridge Senior High School, Oak Ridge, Tenn.

Skidmore, Owings & Merrill, architects

Lee Elementary School, Manhattan, Kans.

Floyd O. Wolfenbarger, architect

The jury: architects Charles Colbert, New Orleans, La., John McLeod, Washington, D. C.

Howard Dwight Smith, Columbus, Ohio; educators Harold E. Moore, Professor of Education, University of Denver, Paul W. Seagers, School of Education, Indiana University, N. E. Viles, Associate Chief, School Housing Section, U. S. Office of Education.



Design Workshop in Mexico

THE Instituto Tecnologico de Monterrey, Mexico, announces its third annual Design Workshop for American students of architecture and city planning in the Instituto's 1952 Summer Session—"Escuela Verano"—July 12 to August 23.

In addition to the courses in the Workshop, students may study related courses in the Architecture of Mexico, Sculpture and Painting. Excellent opportunity is also afforded in the study of Spanish and Latin-American Literature, and the Geography, History and Sociology of Mexico.

Interested students should write to Professor Hugh L. McMath, School of Architecture, The University of Texas, Austin 12, Texas, for further information and catalogues.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



A PROTEST

By "HUBERTUS JUNIUS"

I wish to enter a vigorous protest over the article "Only Half An Architecture," (Jan. and Feb. JOURNAL), by Hart Massey, of the University of Toronto.

What is to become of those of us who have for so many years derived our livelihood from the "cultural lag" of our clients if we are now to be undermined by an architectural educational institution which betrays us by teaching its students to think?

Thinking is a privilege of the aged. If it is to be taught to the young, who have so clearly demon-

strated their ability to survive on clichés alone, how can we, who have spent our lives acquiring this art, hope to survive?

And to think that you, the Editor, one of our very own, should betray us by spreading this vicious propaganda in the pages of the JOURNAL. If this sort of thing should spread to our American schools, men of my age, and yours, too, will be forced from the ranks of architectural practice into the field of Elder Statesmanship, which I understand does not pay at all well.

Laboratory Study of Geriatrics

ON THE FAINT CHANCE that you may turn to the dictionary to look up this word, it means the scientific study of senescence and the diseases of the aged. More and more thought is being given the subject, now that statistics tell us that we are living longer than our forefathers did.

Architecture is affected, as are the questions of retirement, insurance, productivity and many others.

We are inclined to overlook the fact that, although we have about 27 million more people now than we had 20 years ago, 19 million of these represent the gain in the last decade alone. Much of that in-

crease is due to the fact that medicine and other factors have increased the normal expectancy of life.

Herman T. Stichman, New York State's Commissioner of Housing, has already started to equip five per cent of the apartments in State-aided projects with special facilities for elderly tenants, "in order to lengthen the period of maximum enjoyment and usefulness of human faculties."

According to Commissioner

Stichman, "Our laboratory of geriatrics will be a logical extension of the family health program under which Mt. Sinai Hospital will look after the health of all the members of a large number of families in the State-aided Carver Houses, to be built in upper Manhattan, as well as a number of families in the neighborhood. The hospital will expand its research program to include geriatrics studies, having quarters provided in Carver Houses for the purpose.

They Say:

David Cushman Coyle

(As quoted by Norman T. Newton in "*An Approach to Design*," published by Addison-Wesley Press, Inc.)

The engineer is mainly interested in building a physical structure that will give the owner a physical product, whether it is the crossing of a river, the damming of a stream, or the exclusion of weather from a piece of space, at the lowest money cost and the least danger of killing the people who use the structure. But how they like it is not strictly his business. He makes the building stand up; he expects the architect to make it please the inhabitants . . . If an engineer today has ideas about

looks, it is only because he has some avocational energy that he uses for that instead of for music or bridge.

Frederick Gibberd

(In an address before the R.I.B.A.
January 8, 1952)

The battle is not now between modern architecture and revivalism, but between modern architecture and modernistic or "jazzy" building.

An N.A.H.O. Panel

(Expressing the consensus of opinion after debate in the N.A.H.O.
18th Annual Meeting)

The high-rise, or multi-story, building may be an architectural solution but is too much an easy

way out; the far more important considerations of management problems and policies, social requirements, and philosophic considerations point to the low building as the primary housing form.

Brig. Gen. David Sarnoff

(In an address before the Board of Directors of Stanford Research Institute, Fairmont Hotel, San Francisco, Calif., Nov. 14, 1951)

Let me tell you about something that happened at our laboratories at Princeton, New Jersey, only two weeks ago. At that time I was celebrating my 45th anniversary in radio; and although a 45th anniversary is not necessarily a cause for celebration, the men at the laboratory decided to give a little party for me. So, when it came my turn to talk, I put in an advance bid for the birthday presents I wanted for my 50th anniversary in radio. These are the presents: an electronic air conditioner; a tape recorder for television, just as we now have a tape recorder for sound broadcasting; and an amplifier for light, just as we now have an amplifier for sound. I asked for them, and expect to get them. Professor Pupin once said that to discover the need for an invention, and to specify it, constitutes 50% of the invention itself. I have had

a very happy time contributing that easy 50% and watching my research partners come up with the hard 50%.

Matthew Barnes

(In reply to a request from the San Francisco Museum of Art for some autobiographical information, 1938)

My artistic aims are few, the principal one being to keep on painting, meanwhile keeping free of artists' politics. There is little to be said for the value of the convictions of one artist to another. However, I set down a few that I feel most strongly: Eclecticism—in any society with the rudiments of artistic integrity, eclecticism in art would be a penal offense. The slavish mimicry of the methods and manners of recognized masters brands one as a cretinous poseur.

Charles K. Agle

(In an address before the Bureau of Urban Research, Oct. 29, 1951)

The one kindly light amidst this encircling gloom of decay is the misnamed and controversial Housing Act of 1949. Title I provides the only plausible means thus far dreamed up of redeveloping slums. A local public agency, usually the Housing Authority, buys slum land, relocates the occupants,

knocks down the buildings, and sells the raw land at a reduced price to any worthy redeveloper. This redeveloper may be a private individual or corporation, the municipality, or the Housing Authority itself. The gross cost of the project is the land, new site improvements like streets and utilities, or schools if essential to the new use, and overhead. The net cost is the gross, less what we get from the resale of the land. This net cost is shared by a \$2 outright grant from the federal government for \$1 spent by the city, either in cash or kind—"kind" being streets, sewers, etc., which the city would have to put in sooner or later anyway. It therefore is a two-for-one, or a two-for-nothing, bargain, and any city that doesn't go after it is foolish.

Architectural Acoustics

MASSACHUSETTS Institute of Technology will present a special one-week course on Architectural Acoustics from June 16-June 21, under the auspices of the Acoustics Laboratory and the Departments of Architecture, Physics and Electrical Engineering. Tuition for the course is \$100 and academic credit will be given for successful completion of the work. Further in-

formation and application forms available from Prof. Ernest H. Huntress, Director of the Summer Session, Room 3-107, M.I.T., Cambridge 39, Mass.

Rome Prize Fellowships Awarded

AMERICAN ACADEMY IN ROME announces the award of twelve Rome Prize Fellowships for 1952-53, among which are the following: A fellowship in sculpture to Robert W. White, of St. James, N. Y.; fellowships in architecture to John H. MacFadyen and Stanley H. Pansky, both of New York; a fellowship in landscape architecture to E. Bruce Baetjer, of Eccleston, Md.

Gold Medal Catalog

THE Gold Medal Committee of the Architectural League has resumed, this year, publication of its Gold Medal Catalog, which enjoyed such popularity in the years preceding the war. The edition will be ready at the time of the A.I.A. Convention in New York, where copies will be on sale. If you prefer, you may reserve your copy now by writing the Architectural League, 115 East 40th St., New York 16. The price of the catalog is \$1.

Books & Bulletins

ANATOMY FOR INTERIOR DESIGNERS AND HOW TO TALK TO A CLIENT. By Francis de N. Schroeder. 96 pp. 9" x 10". New York: 1951: Whitney Publications, Inc. \$4.

A second edition of a book from the publishers of the magazine *Interiors*, with particular reference to the size and activities of the human figure.

PLANNING AND BUILDING THE MODERN CHURCH. By William Ward Watkin. 168 pp. 8 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ ". New York: 1951: F. W. Dodge Corp. \$8.50.

The author, a Fellow of The Institute, once associated with Cram, Goodhue & Ferguson, is particularly well fitted to speak on the church of today, with particular emphasis on our efforts to develop in more simple terms an atmosphere conducive to worship.

A HISTORY OF RELIGIOUS ARCHITECTURE. By Ernest Short. 328 pp. 5 $\frac{3}{4}$ " x 8 $\frac{3}{4}$ ". New York: 1951: W. W. Norton & Co., Inc. \$6.

The third, revised edition of a book first published in 1925 under the title, "The House of God."

The author follows the history of places of religion from Egypt through Buddhist and Hindu buildings, Jewish temples, the work of the Mayas and Aztecs, the architecture of Greece and Rome, and the mosques of Islam, down to our modern church buildings.

ELEMENTS OF INTERIOR DESIGN & DECORATION. By Sherrill Whitton. 854 pp. 6" x 9". Philadelphia: 1951: J. B. Lippincott Co. \$7.50.

An experienced teacher (head of New York School of Interior Design) develops further in this new edition a subject—"Elements of Interior Decoration"—first published in 1937. Rather above the heads of superficial laymen, but of interest to the serious interior decorator and the architect.

THE CITY OF LONDON, A RECORD OF DESTRUCTION AND SURVIVAL By C. H. Holden and W. G. Holford. 342 pp. 7 $\frac{1}{4}$ " x 9 $\frac{1}{4}$ ". London: 1951: Architectural Press. 25/-.

The Planning Consultants make their final report, with particular reference to the damage of the Blitz and the rare opportunity for reconstruction.

IMPRESSIONS RESPECTING NEW ORLEANS, BY BENJAMIN HENRY BONEVAL LATROBE. Edited by Samuel Wilson, Jr. 222 pp. 8½" x 11". New York: 1951: Columbia University Press. \$8.75.

Our own Institute member has rescued from oblivion the diaries of Benjamin Latrobe when he moved to New Orleans to finish the work of his son, who had just died of yellow fever. Latrobe's diaries are profusely embellished with sketches in black-and-white and color, all of which are well reproduced. The book received honorable mention from the Society of Architectural Historians in its appraisal of outstanding contributions to architectural history.

OLD STURBRIDGE VILLAGE. By Samuel Chamberlain. 72 pp. 7" x 9". New York: 1951: Hastings House. \$3.75.

When Samuel Chamberlain unlimbers his camera, the architects are among the first to gather around. His sympathetic interpretations have perhaps never been more enthusiastically presented than in this record of a reconstructed New England village, with its tools and appurtenances of this country's early days.

AN APPROACH TO DESIGN. By Norman T. Newton, 156 pp. 5¾" x 8". Cambridge: 1951: Addison-Wesley Press, Inc. \$3.50.

The gist of Newton's lecture-discussions with Harvard Graduate School's first-year men of architecture, landscape architecture and city planning. The broadest and most rational viewpoint on design we have seen, not alone for students but for mature architects.

WE TOOK TO CRUISING. By Talbot and Jessica Hamlin. 320 pp. 5¾" x 8¾". New York: 1951: Sheridan House. \$3.50.

Prof. Talbot Hamlin of Columbia steps out of his better-known role to tell the story of vacation trips by inland waterways from Maine to Florida.

THE CONDUCT OF LIFE. By Lewis Mumford. 352 pp. 6½" x 9¼". New York: 1951: Harcourt, Brace & Co. \$5.

The culmination of the great series which began with "Technics and Civilization." Mumford's aim is nothing less than the regeneration of man and his works. Those who would shun such a revelation as came to Saul of Tarsus on the Damascus Road had better not read this book.

Calendar

January 22-July 31: Exhibit of Country Houses on Manhattan Island, 1750-1860, New York Historical Society, 170 Central Park West, New York, N. Y.

January 23-April 12: "Architecture and Ornament," exhibit of architectural books and drawings, Pierpont Morgan Library, 33 East 36th Street, New York, N. Y.

February 27-April 13: Annual Festival of Contemporary Arts, University of Illinois, Urbana-Champaign, Ill.

April 5-9: Regional Convention and Exhibition of the American Association of School Administrators, Boston, Mass.

April 24: Opening of the Fifth Inter-American Congress of Municipal History, Ciudad Trujillo, Dominican Republic, including architecture, archeology and city planning.

April 24-25: Annual Convention of Virginias-Carolinas Hospital Association, Hotel Roanoke, Roanoke, Va. In cooperation with A.I.A. chapters in the Carolinas, Virginias and Washington, D. C., the Association is planning sessions of special interest to architects.

April 30-May 3: 45th Annual Assembly, The Royal Architectural Institute of Canada, Hotel Vancouver, Vancouver, B. C. A.I.A. visitors are welcome, and if planning to attend should address Secretary, R.A.I.C., 1323 Bay St., Toronto 5, Canada, for details.

May 1, 2: Middle Atlantic District Conference, Roof Garden floor, Bellevue Stratford Hotel, Philadelphia, Pa. Exhibit of current work April 21-May 2, for which architects must submit

final presentation by April 18. Details from William W. Eshbach, 917 Corinthian Ave., Philadelphia; telephone Poplar 5-8665.

May 6-9: 4th International Lighting Exposition and Conference, Auditorium, Cleveland, Ohio.

May 18-21: National Citizens Conference on Planning and Resources, Brown Hotel, Louisville, Kentucky. Information available from American Planning and Civic Association, 901 Union Trust Building, Washington, D. C.

May 19-24: International Churchman's Exposition, Chicago International Amphitheatre, Chicago, Ill. Entry blanks for the architectural exhibition may be had from the Exposition headquarters, 19 S. LaSalle St., Chicago 3, Ill.

June 24-27: 84th Convention, A.I.A., The Waldorf-Astoria, New York, N.Y.

June 25-28: British Architects Conference of 1952, Edinburgh, at the invitation of the Royal Incorporation of Architects in Scotland. A.I.A. visitors are welcome and, if planning to attend, should ask C. D. Spragg, Secretary, R.I.B.A., for a program.

July 10-31: Summer School for study of English Architecture, art and social history, Attingham Park, Shropshire, England. Information from Mr. George Trevelyan, Attingham Park, Salop.

October 19-25: VIII Congreso Panamericano de Arquitectos, Mexico City.

October 24-25: Gulf States Regional Council, Jefferson Davis Hotel (some meetings at Whitley Hotel), Montgomery, Ala.

The Editor's Asides

IN THESE DAYS of long talks and short memories, the Government is no better than the rest of us. Constantino Brumidi, a son of Italy, made this country his home a century ago, and expressed his love for America in the Capitol's frescoes, under the direction of his friend, an Institute founder, Thomas U. Walter. But Brumidi was forgotten, and his grave left unmarked—as was that of Robert Mills. Mrs. Myrtle Cheney Murdock, wife of the Representative from Oklahoma, awoke Congress and the people to the debt we owe Brumidi by her book, and the grave of another adopted son has belatedly been marked.

CHRISTOPHER TUNNARD'S Yale class in advanced urban planning has been working for a year and a half on a project that shows how the historic city of Fredericksburg, Va., might look in 1991, after 40 years of ideal community planning. A huge scale model is now in Richmond's Virginia Museum of Fine Arts, and, with a set of information panels, it will soon be traveling throughout the South on a two-year tour. The project is not another Williamsburg, but rather a demonstration of what may be

done with a city's "living past" in keeping abreast of the pressing problems of today and the succeeding years.

PASADENA CHAPTER surely started something with their adoption of a standardized sign to be put on buildings under construction, as described in the February JOURNAL. The Indiana Society of Architects, A.I.A., adopted the design and recommended it for the use of its members, at the same time urging a general adoption of the sign by other chapters in The Institute. Incidentally, the Pasadena Chapter has received so many inquiries concerning details of the sign that they have printed two papers, which are available to other chapters: "The 'Why' of the Uniform Sign," and answers to questions thus far received. The Chapter's address is 259 S. Los Robles Ave., Pasadena 5, Calif.

REMEMBER THE MOVEMENT to make this country a nation of home owners? Wasn't it President Hoover who urged it as a cure of many civic ills? Wars and other matters may have pushed the idea into the background, but one war-borne activity has been quietly, and

perhaps unconsciously, at work on it. Now, for the first time in U.S.A. history, home owners outnumber renters, according to NAHB. Credit with an effective assist, the G. I. Bill of Rights, through which some 2½-million veterans have received guaranteed house loans totalling over \$14 billion.

SPEAKING OF length of practice, as Kenneth Johnstone is on page 158, here is another 50-year record. Irving D. Porter joined the Office of the Supervising Architect, now the Public Buildings Service, in 1902. In 1920 he was sent to Dallas, Texas, and there the regional office of PBS's next higher echelon, General Services Administration, kept Porter busy until retirement age in January 1952. But Porter isn't ready to go on the shelf; he is opening in Dallas his own office as an architect, consultant and planner. More power to him!

THE FRANK LLOYD WRIGHT SHOW abroad, first set up in the Strozzi Palace, has now been installed by Oskar Stonorov in Zurich and has met great acclaim. It is going on to Paris, to open April 3, and to Munich, May 15.

It is certainly a notable milestone when the work of a single American architect can be exhibited and heartily welcomed in Europe.

ALFRED BENDINER read with particular interest Winston Weisman's "Of Men and Murals" (Feb. JOURNAL), for he had just completed a mural in a Louisville store. A month later he was commissioned to paint two murals for a bank, and now Gimbel Brothers would have him do one, depicting Philadelphia's past, present, and future potential. "What is this?" writes Bendiner, "another damn Renaissance going around?"

OF THE 76 GREAT WORKS of Henry Hobson Richardson, some have already felt the bulldozer of "progress." One in Springfield, Mass., the Church of the Unity, is in grave danger of destruction. It must give way to a modern building with enlarged facilities, or be restored at a cost of \$110,000. Are there friends of H.H.R. or of his memory who want to do something about it?

IN THE 1898 DIRECTORY of Danville, Pa.: "John H. Brugher, occupation architect also livery stable." Versatile lad, what?

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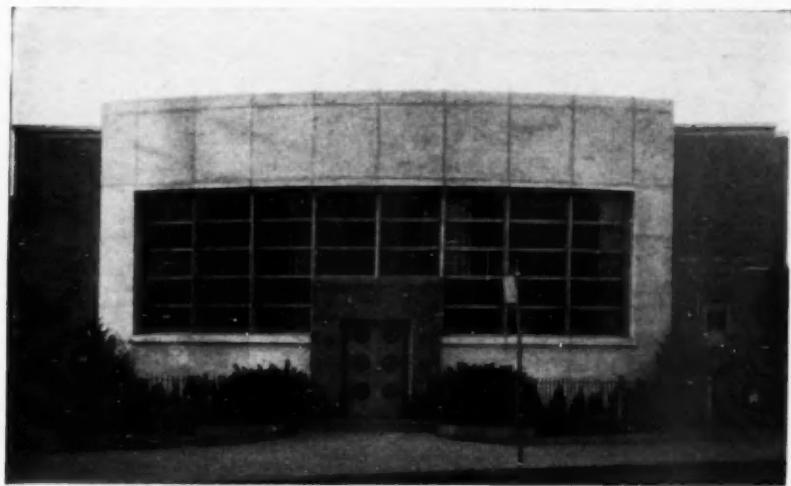


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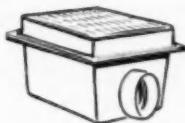
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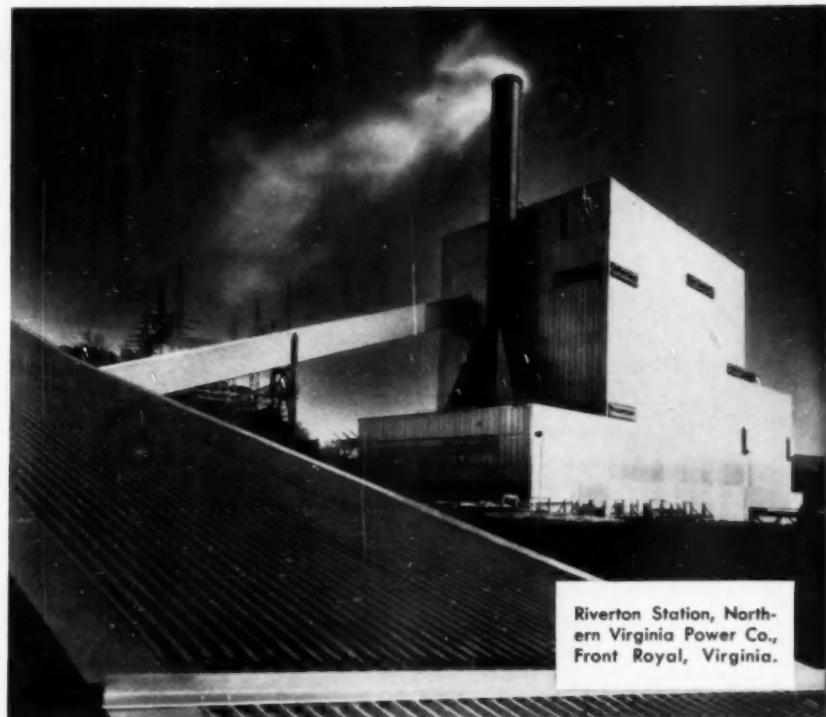
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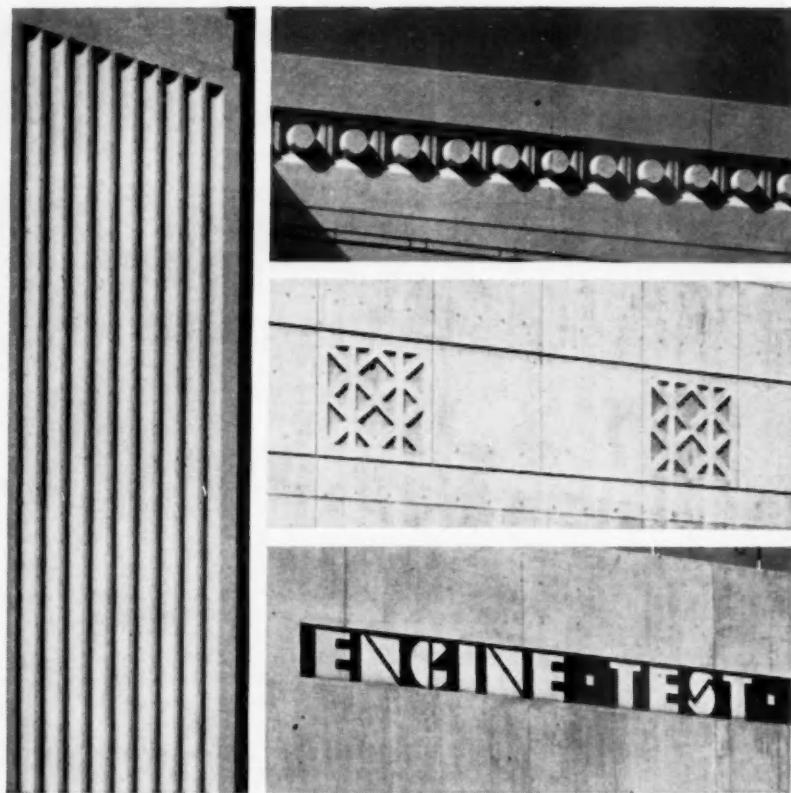
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